

## LOVE OVER GOLD

## DIRE STRAITS

## INDUSTRIAL DISEASE

Words &amp; Music by Mark Knopfler

Medium rock

*f*

Wait!  
(spoken)

A G D C E Bm

D/A

E/A Bm

A G D C Bm

D

G/A Bm

A G D C Bm

A

E/A      G      Dsus4      D      C      Bm

(% spoken) Now (1) Warn-ing lights are flash-ing down at Qua-li - ty Con - trol, some-bo - dy  
 (2)care-ta - ker was cru - ci - fied for sleep-ing at his post, they're -  
 (3)work force is dis - gus - ted down-s tools and walks  
 (5, 6) See end

A

(accomp. voice ad lib jazz)

*s'va Bassa*

threw a span - ner and they threw him in a hole There's ru - mours in the load-ing bay and  
 fus - ing to be pac - i - fied it's him they blame the most The watch-dog's got ra - bies the  
 in - no - cence is in - jured ex - per - i - ence just talks, Ev - ry - one seeks dam - a - ges and

an - ger in the town, Some - bo - dy blew the whis - te and the walls came down, there's a  
 fore - man's got the fleas and ev - ery - one's con - cer ned a - bout in dus - trial disease.  
 ev - ry - one a - grees that these are class - ic sym-pot - mos of a mon - e - tary squeeze.  
 There's On

D

meet - ing in the board - room, they're try'n to trace the smell, there's leak-ing in the wash-room there's a  
 pan - ic on the switch - board tongues are tied in knots some come out in sym - pa-thy,  
 L. T. V. and B. B. C. they talk a - bout the curse phi - lo - so - phy is us - el - ess the -

(loco)

D

sneak in per - son - nel, some - where in the cor - ri - dors some - one was heard to sneeze and  
 some come out in spots some blame the man - age - ment some the em - ploy - ees and  
 o - lo - gy is worse his - to - ry boils over there's an ec - on - om - ic freeze soci-

A

To Coda ♫

To Coda ♫

good - ness me could this be in - dus - tri - al dis - ease. The dus - tri - al dis - ease.

ev - 'ry - body knows it's the in -  
 ologists invent words that mean

*8va Bassa*

A

D

E

G

D

C

Bm7

A

Spoken Well... now the

(ad lib.)

3  
 A  
  
 in - dus - tri - al disease      *Ad lib. treatment*  
 D  
  
 E  
  
 G  
  
 D  
  
 C  
  
 Bm  
  
 A  
  
 A  
  
 (Spoken) Doc - tor Park - in-son de-clared 'I'm notsur - prised to see you here, you'vegotsmoker's cough fromsmokingbrewers  
 (Drums)  
 droop from drink - ing beer,      I      don't know how you came      to get the Bet - te Dav-is      knees but      worst of all -  
 — young man      you've got in - dus - tri - al dis - ease.'      He      wrote me a pres - cri - p - tion he said  
*f*

You are de-pressed but I'm glad you came to see me to get this off your chest. Come

back and see me lat-er, next pa-tient please, send in an-oth-er vic-tim of in-dus-tri-al dis-ease.

(5) I go

dus-tri-al dis-ease. (6) They're

Straight on 2nd time

5. I go down to Speaker's Corner I'm thunderstruck  
 They got free speech, tourists, police in trucks  
 Two men say they're Jesus one of them must be wrong  
 There's a protest singer singing a protest song – he says  
 'They wanna have a war so they can keep us on our knees  
 They wanna have a war so they can keep their factories  
 They wanna have a war to stop us buying Japanese  
 They wanna have a war to stop Industrial Disease.'

6. They're pointing out the enemy to keep you deaf and blind  
 They wanna sap your energy incarcere your mind  
 They give you Rule Britannia, gassy beer, page three  
 Two weeks in Espana and Sunday striptease,  
 Meanwhile the first Jesus says 'I'd cure it soon  
 Abolish Monday mornings and Friday afternoons.'  
 The other one's out on hunger strike he's dying by degrees  
 How come Jesus gets Industrial Disease.

**Telegraph Road**  
Words & Music by Mark Knopfler

Slowly a piacere



Moderato ( $\text{J} = 108$ )

Musical score for 'Telegraph Road'. The third staff shows a treble clef, a key signature of one flat, and a dynamic 'mf'. The fourth staff shows a bass clef, a key signature of one flat, and a tempo marking of 'Moderato ( $\text{J} = 108$ )'. Chords indicated are Gm, B $\flat$ , Gm, Dm, C, Am, and B $\flat$ /D. A dynamic 'rit.' is shown at the end of the fourth staff.

a tempo

(col ped)

Musical score for 'Telegraph Road'. The fifth staff shows a treble clef and a dynamic 'a tempo'. The sixth staff shows a bass clef and a dynamic '(col ped)'. The music consists of eighth-note patterns.

Dm7

G/D

D

a little faster

Musical score for 'Telegraph Road'. The seventh staff shows a treble clef and a dynamic 'a little faster'. The eighth staff shows a bass clef. Chords indicated are Dm7, G/D, and D. The music consists of eighth-note patterns.

Dm7 C/D G/D D

Dm7 G/D D

Dm F C G D

D7 Gm C

F Dm C

A long time a - go\_\_ came a man on a track\_\_ walk-ing thir - ty miles with a  
Then came the mines\_\_ came then came the ore\_\_ then there was the hard times

Small notes 2nd time

Bb                      Bb                      F  
  
 sack on his back— war and he put down his load— tele - graph sang a song a - bout the world out-side  
 then there was a                      where he thought it was best

Bb                      Gm7                      Bb  
  
 and he made a home in the wild - er - ness                      like a roll -  
 tele - graph road got so deep                      and so wide

F                      Dm                      C                      Am  
  
 he built a ca - bin and a win - ter store                      and he ploughed up the ground by the  
 ri - ver *2nd time instr. ad lib.*

Bb                      F                      Bb                      C                      F                      C  
  
 cold lake shore                      and the oth - er tra - vel - lers came rid - ing down the track and they

Bb                      F/A                      Gm7                      Bb  
  
 ne-Ver went fur - ther                      and they ne-Ver went back.

Then came the church-es then came the schools then came the law - yers  
 then came the rules— then came the trains and the trucks with their loads and the  
 dir - ty old track— was the tele - graph road.—

*(Continue instr. ad lib.)*

Bb

Dm

Dm7

G

D

Dm

C

F

C

G

D

D7/F#

Gm

3

And my radio says to - night it's gon-na freeze...

Dm

C

Am

3

people driv-ing home from the fac-tor-ies there's six lanes of traf - fic three lanes mov - ing rail.

Dm

Dm7/C

Dm

A7+

A7

slow.

Slower (Tempo 1) ↩

Sheet music for guitar and bass, featuring six staves of musical notation with chords indicated above the notes.

The chords are labeled as follows:

- Top staff: Bb, C7/E, Fsus9, F/C, Gm7, C7, C7/Bb, Fsus4, F
- Second staff: Gm, F/A, Bb, A7, Dm, A7+, A7
- Third staff: Bb, Gm6/E, C9, F, Gm, C7/Bb, Esus4, F
- Fourth staff: Gm, F/A, Bb, A, Dm, A7+, A7
- Fifth staff: Bb, C7/E, F, Gm7, C7, Fsus4, F
- Bottom staff: Gm, Am, Bb, A7-9, Dm, A/D

The bass line is primarily represented by eighth-note patterns, while the guitar part includes both eighth-note patterns and sixteenth-note figures. The music concludes with a final section starting on the bottom staff.

Bb/D C/E Fsus4 F Bb/F C7/F Bb/F F

Gm7 F/A Bb A7 D C

poco rit. a tempo ½ spoken I used to

Faster (tempo as before) Dm C

like to go to work but they shut it down, I've got a right to go to work but there's no  
soon-er for-get but I re - mem-ber those nights when life was just a bet on a race

Bb F Bb C F C7

work here to be found, yes and they say we're gon-na have to pay what's owed. we're  
be - tween the lights. You had your head on my shoul - der you had your hand in my hair now

Bb Gm7 Bb

gon - na have to reap from some seed that's been sowed,  
you act a little cold-er like you don't seem to care, and the  
but be -

F Dm C  
 birds up - on the wires and the te - le - graph poles they can al - ways run a - way from this rain  
 lieve in me ba - by and I'll take you a way from from out of this dark - ness and

Bb C7 F C  
 — and this cold - you can hear them sing - ing out their te - le - graph code all the way  
 in - to the day from these ri - vers of head-lights, these

Bb Dm Dm7  
 — Down the te - le - graph road

G D Dm Dm7  
\*

G D Dm Dm7  
3

G7/D  D  Dm  Bb  C 

3 3 3

Dm  D  F  C  F/A  Bb  C7 

(You know) I'd riv - ers of rain. from the an - ger that lives on the

grad. cresc.

F  C  F/A  Bb  C7  F  C  F/A  Bb  C7 

streets with these names 'cos I've run ev - 'ry red light on mem - o - ry lane. I've seen des - pe - ra - tion ex -

3

F  C  F/A  Bb  C7  F  C 

plode in - to flames and I don't wan - na see it a - gain.

Am  Dm 

From all of these signs say - ing sor - ry but we're closed.

mf



78

D Dm F G

D Dm G/D

*p* 3 3

D Dm7 F C G Dm7

Dm7 3 times  
*ad lib. treatment*

G7sus4/D G7/D D

Dm7 C G D

12 D 3 Dm7 Em Dm

Dm7 F G D

Repeat with *ad lib. treatment* till fade

## LOVE OVER GOLD

## DIRE STRAIT

PRIVATE INVESTIGATIONS

Words &amp; Music by Mark Knopfler

Moderate ( $\text{♩} = 88$ )

Musical score for "Love Over Gold" by Dire Straits. The score includes three staves: Piano (top), Bass (middle), and Lead Guitar/Bass (bottom). The key signature is F# major (one sharp). The tempo is Moderate ( $\text{♩} = 88$ ). The score features various chords and progressions, including G/B, F/A, B7/A, E7/G, Gdim, Am6/F#7, B7, Em, E7, Bm/D, A/C#, and B7/A. The lyrics are spoken in parentheses at the beginning of the second section:

(Spoken) It's a mys-te-ry to me  
I go checking out the report

the game com-men - ces  
dig - ging up the dirt      for the us - u - al fee  
you get to meet all sorts      plus ex-pen-ses  
in this line of work.

con-fid-en-tial in-for-ma-tion  
Treach-er-y and trea-sor-n      it's in a dia-ry  
there's always an excuse for it,      this is my in - ves - ti - ga - tion  
and when I find the rea - son

Em/G



Gdim



Am6/F#



B7



not a pub-lic en- quir - y.  
I still can't get used to it.

2

Gdim

Am6/F#

B7

Em

D/F#

And what have you got at the end of the day, and what have you got

Em



D



G



C



D



to take a-way a bot-tle of whis-ky and a new set of lies,

C



B



blinds on the win-dow and a pain be-hind the eyes.—

E in 7                      Bm/D                      A/C#  
 G/B                      F/A                      B7/A                      Em/G  
 Edim                      Am6                      B7                      Em  
 Gdim                      Am6/E#                      B7  
 (Spoken) Scarred for life                      no com - pen - sa - tion,                      (Whispered) pri - vate in -  
 ves - ti - ga - tion.  
 B7/E                      N.C.  
 a tempo  
 pp  
 mf



Musical score page 1, measures 9-12. The score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature is one sharp (F#). Measure 9: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has quarter notes (C, D, E, F). Measure 10: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has quarter notes (C, D, E, F). Measure 11: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has quarter notes (C, D, E, F). Measure 12: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has quarter notes (C, D, E, F).

Musical score page 1, measures 13-16. The score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature is one sharp (F#). Measure 13: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has quarter notes (C, D, E, F). Measure 14: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has quarter notes (C, D, E, F). Measure 15: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has quarter notes (C, D, E, F). Measure 16: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has quarter notes (C, D, E, F).

Musical score page 1, measures 17-20. The score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature is one sharp (F#). Measure 17: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has quarter notes (C, D, E, F). Measure 18: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has quarter notes (C, D, E, F). Measure 19: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has quarter notes (C, D, E, F). Measure 20: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has quarter notes (C, D, E, F).

Musical score page 1, measures 21-24. The score consists of two staves. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. The key signature is one sharp (F#). Measure 21: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has quarter notes (C, D, E, F). Measure 22: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has quarter notes (C, D, E, F). Measure 23: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has quarter notes (C, D, E, F). Measure 24: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has quarter notes (C, D, E, F).

giga

p

*pp* *subito ff*

Em7

Em6

Em7

con pedale

C

Em

C

Em

p

Pedal fade

## LOVE OVER GOLD DIRE STRAITS

## LOVE OVER GOLD

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81/2

B5maj9

C

Bb/F

Dm

Am



Am

Am7

Dm

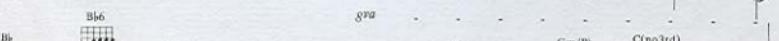
C



Gm7

Dm

Am7

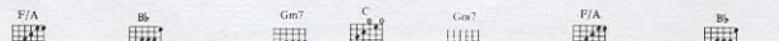


guitar

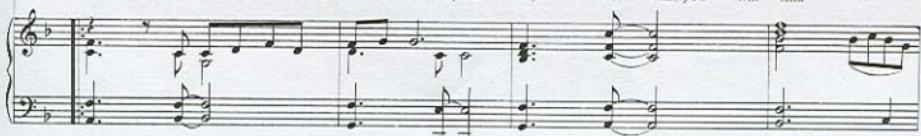
Bb

Gm/Bb

C(no3rd)



You walk out on the high wire ways... you're a dancer on thin ice.  
And you go dancing through doorways... just to see what you will find



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F Gm7 Bb C7 A7+ A7  
 You pay no heed to the danger in - ter - fere with the cra - zy and less to the ad -  
 leave - ing no - thing to in - ter - fere with the cra - zy and less to the ad -  
 ba - lance of your

Dm C C/E Bb E Gm7 Bb C G/B  
 vice mind your foot - steps are for bid - den but with  
 and when you final - ly re - ap - pear at the

A+ A7 Bbmaj7 Bb6 F Gm7  
 know - ledge of your sin you throw your love to  
 place where you came in you've thrown your love to

Bb F Dm Am G/B  
 all the stran - gers and cau - tion to the wind...

G/B Gm/B> F/A Eb/G D/F# Eb/G D/F# Eb/G  
 - - - - - - - -

D/F#                      Eb/G              D7/B#              D7/A              Gm                      B5m6

1 C                      C7/Bb              Bbm                      C

It takes love ov - er gold and

mind ov - er mat - ter to do what you do that you must, when the

things that you hold can fall and be shat-tered or run through your fin - gers like dust.

Aaug/C#              C13      C7+      C7      C7-5      Db      B      Bb

3      3

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C G<sup>9</sup> | C7/B<sup>9</sup> | Am7 | Dm | Am | B<sub>b</sub> | C7 | C7/B<sup>9</sup> |

Am | Dm | Am/C | Bbmaj7 | C/E |

Gm7 | Dm | Am7 | Bbmaj7 | C |

Sust.

B<sub>b</sub> | Bb/C | C7 | B<sub>b</sub> | C' |

B<sub>b</sub> | C7 | Bbmaj7 | C |

Repeat till Fade

*Ad lib. treatment*

## LOVE OVER GOLD DIRE STRAITS

## IT NEVER RAINS

Words &amp; Music by Mark Knopfler

Medium tempo

*p*

*mf*

I hear the

Se - ven Dead - ly Sins  
more vo - lun-teers so  
and your new ro - me

and the  
you  
o

terr - i - ble twins  
got pro-fit - ers  
was just a gig

came to  
for to  
o - lo

call - on you  
help you out  
when he let you down

D A7  
 the big - ger they are babe  
 well with friends like that babe  
 see the fast - er they are babe

D G  
 the hard - er they fall  
 good friends you had to do  
 the fast - er they get out

on you,  
 with - out,  
 of town

D G  
 and you were al - ways the same —  
 and now they've ta - ken the chains  
 leav - ing make up stains and the tears

you per - sev - ere —  
 and the gears  
 of a clown

on the same old plea - sure -  
 from off your mer - ry - go -

G A Bm D/F# G Em  
 ground round oh and it nev - er rains  
 yes and it nev - er rains } a - round

A F#m G A7 D  
 here it just comes\_ pour - ing down\_

G A sus4 F#m Bm Bm/A Gmaj7 A

D | **D** | **B** | **D** | **G** | **A7** | **E<sup>m</sup>7**  
 You had no — Now — Oh you were just a roll - er coast-er  
 A7 | E<sup>m</sup>7 | A | Em7 | A | G | D | A7 | Em7 |  
 mem - or-y — I don't know why I was ev - en pass - ing through, — I saw you mak-ing a date with  
 A7 | Dm | G6 | A7 | Em7 | A | D | G | A | Em7 |  
 des - ti - ny when he came a-round here asking af - ter you. (Hook 2) In the ly-ing if I said I was to  
 A | D | G | A | Em7 | A | D | G |  
 blame. (Hook 3) See list of all their ma - jor mis - takes. — (Hook 4) And he's  
 A | D | A | D | A | D |  
 like to make it worth our while. — Ah but it's a sad re - mind - er when your or - gan-grind - er has to come to  
 8 opt.

Bm G D

you for rent.... And all you've got to give him is the use of your

A D G A7

side show tent. Yes and that's all that remains of the

D F#m/A G Bm F#m

years spent doing the rounds and it never

G A G A7

rains a round here well it just comes pour ing

8 opt.

D A7 Em7 A7 Em7

down. (½ spoken) Now you know what they say a bout beggars who you pick up and

nev er give a damn a bout takes you out in Vau de ville Valley

8 opt.

A Em7 3 A G D A7 kin7  
 you can't com-plain a - bout rules well you know what they say a - bout beg-  
 leave lay-ing bleed-ing on the ground and he screw peo - ple o - ver  
 with his hand up smo-ther-ing your screams screws you down in

A7 Bm G6 A7 Em7 A D  
 gars —— up because you know who's the first to blame his tools.  
 Tim Pan Alley in the you thought the you were hon

2 A D G A D G A Em7 Am7  
 nev - er com - ing down and he dreams.

Instrumental ad lib.

Repeat to fade

**Hook 2** In the shadow of the Wheel Of Fortune  
 You're busy trying to clear your name  
 You say 'I may be guilty yeah that may be true  
 But I'd be lying if I said I was to blame.'

**Hook 3** 'See we could have been major contenders  
 We never got no money no breaks.'  
 You've got a list of all the major offenders  
 You got a list of all their major mistakes.

**Hook 4** And he's just standing in the shadows  
 Yes and you smile that come-on smile  
 Oh I can still hear you say as clear as the day  
 'I'd like to make it worth your while.'